

Deceived

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INTRODUCTION.

In ancient Greek mythology, Fate was represented by three different goddesses known as Klothos, Laxesis and Atropos. Klothos was a young beautiful woman, Laxesis a middle aged woman while Atropos was an old woman.

It was said that Fate decided the life of every human being on earth. Every life was represented with a string. For as long as Klothos twirls the spindle, a new human is being born. For as long as Laxesis holds the string of life, the person obtains the luck it deserves during its life. Atropos decides when to cut the thread of a person's life causing their death.

SPINNING PRODUCTION PLANT, EVENING.

A traditional spinning production plant. It is a dirty little shop in the capital of the Greek island Samothraki. Huge piles of thread lie everywhere inside the room.

Inside the shop there are three women; A young beautiful one, a middle aged and an old one. The old woman is sitting on an old faded brown couch. She holds a pair of scissors in her trembling hands.

The middle aged woman searches inside the piles for ready bobs. She finds some, and places them carefully in the window of the shop.

The young woman is seated on a desk totally concentrating on her work; twirling a spindle. She transforms pure cotton into a thin, white, gauzy string. A pile of it lays dispersed on the floor by her feet.

In a while she stops.

YOUNG WOMAN

It will be finished. In a while.

MIDDLE AGED WOMAN

You mean.. today?

The young woman nods affirmatively.

YOUNG WOMAN

By night, you will be able to start its spinning.

PAUSE.

(CONTINUED)

YOUNG WOMAN

Thirty. Thirty long minutes.
(laughing)
It felt like years.

The old lady laughs. She takes a pair of scissors in her hands and moves inside the room observing the strings. She cuts some of them freeing them from the spindles. The middle aged woman transforms them into bobs.

CUT TO- EXT. SAMOTHRAKI, EVENING.

A ship approaches the port. The sun disappears on the horizon where there is nothing but sea. It seems like the sea is swallowing it gradually. In the foreground we see the dark, imposing island of Samothraki. In the colors of the sunset, it looks like the whole island is made of metal.

CUT TO- EXT. BEACH, EVENING.

Petra, a woman aged 30, wanders along an empty beach of silver sand. She stops and pokes her hands deep into the sand. She holds it in her hands tightly and slowly lets it fall.

The beach is surrounded by huge rocks, some of which are too steep. Waves crash onto the beach accompanied by the imperceptible sound of her body sinking in the sand.

After a while she stands and starts climbing on the rocks. She stops on the top of a steep rock, with arms outstretched. Poised on tiptoe, she stares at the infinite sea in front of her.

The ship passes in front of her. She stares at it with frozen eyes.

She whispers something which we don't hear. She watches the ship, as it reaches the small island's port.

CUT TO- EXT. SHIP, EVENING.

The ship is docked at the port. Passengers leave the ship; couples, families with children and some groups.

Amongst them is Nile, a man aged 35. He wears a pair of faded jeans and a black t-shirt. He picks up his backpack and puts it in his shoulder.

With him is Andreas, a guy of similar age. He is dressed in a similar way and carries another backpack on his shoulders.

(CONTINUED)

Right behind them a group of people transfer boxes into a small van. One of the women, named Anna, who carries a box herself too, stops and stares at Nile. She moves toward his side.

ANNA

Pan!

Nile turns towards her smiling.

ANNA

Won't you help me here? This box is much heavier than I thought.

Nile lets his backpack fall onto the floor and moves towards her. He places the heavy box inside the van.

ANNA

Why don't you come with us? There is still place to put your motorcycle in and join us.

NILE

Thanks. I prefer to ride.

ANNA

Ok then. See you at the rehearsal. But try not to be late this time. It's going to take place at 9 pm.

She points towards the director, a man standing by the entrance.

You know how he gets!

Nile gets on his motorcycle, which his friend is already sitting on, waiting for him. The rest of the troupe board the small van. He pushes the throttle.

CUT TO- EXT. ROAD, NIGHT.

Petra is slowly riding her bicycle in the capital of Samothraki called Xora.

She doesn't pay any attention to the road. She knows every dent and turn in the road by heart. She reaches a crossroad. The road on the right leads uphill to the mountain. A sign indicates that this is the way to the ancient Greek theatre of the Bacchus. On the left side, another sign indicates the way to the centre of the village. Petra turns left. Some elderly people wave to her as she passes but she doesn't seem to notice.

CUT TO- EXT. CROSSROAD, NIGHT.

Nile is riding his motorcycle. He stops at the same crossroad. He moves to the left side ready to follow the road that leads to the centre of the village. But he seems unable to make up his mind.

He stares at his watch. It is exactly nine o'clock. He snorts.

Disciplining himself, he turns to the right side following the road to the ancient theatre.

CUT TO- EXT. ROAD, NIGHT (CONTINUE).

An old man is standing at the edge of the pavement. He is 60 years of age, with white hair and a sunburnt body. He wears trousers folded to the knees and a white t-shirt.

Behind him is a wall full of posters. They advertise a theatrical performance which will take place in the ancient theater of Samothraki.

On the top, in huge black letters we read "The dance of the Satyrs. The great performance" "15-20 of August 2013".

Petra approaches the old man. As she passes next to him, he whispers:

OLD MAN
Goodnight Petra.

She doesn't reply and keeps riding her bike.

CUT TO- PRODUCTION PLANT SPINNING, NIGHT.

The young woman passes the white thread to the middle aged woman ready as promised.

YOUNG WOMAN
Your turn now.

The middle aged woman prepares her tools to start its processing.

MIDDLE AGED WOMAN
What about connecting it with that thread?
(she points to a silver thread that lies on the floor.)

(CONTINUED)

MIDDLE AGED WOMAN

What do you think?

OLD WOMAN

Silver and white. I love this combination of colors!

The young woman shrugs indifferently. The middle aged woman begins connecting the two threads.

CUT TO- EXT. ROAD, NIGHT (CONTINUE).

Petra passes outside the spinning plant. She stares at its old window with curiosity. In a while she parks her bike outside. She enters the shop. The bell on the top of the door rings softly.

CUT TO-EXT. DRESSING ROOM, NIGHT

Nile is inside the dressing room on his own. He wears green trousers and his whole body is covered with thin dark green pieces of cloth which look like leaves of trees. His legs are covered with painted latex transforming them into goat legs. His chest is bare.

His fake long tail bothers him. He moves it aside to rest comfortably on the chair.

CUT TO- INT. PRODUCTION PLANT SPINNING, NIGHT.

Petra wanders inside the shop searching for a thread.

MIDDLE AGED WOMAN

How can I help you, Miss?

Petra touches prepared threads in the small window.

PETRA

I'll just have a look if that's Ok.

MIDDLE AGED WOMAN

Of course. Take your time.

The middle aged woman continues combining the threads. Petra watches every single thread with great attention but can't seem to make up her mind. She moves towards the woman. She looks at the white thread with admiration. She touches its edge. She carefully examines it.

(CONTINUED)

PETRA

How much for this one?

MIDDLE AGED WOMAN

Oh, this one? It will be combined with this silver string. A perfect combination. What do you think?

PETRA

I prefer it on its own.

MIDDLE AGED WOMAN

Like this?

Petra nods.

MIDDLE AGED WOMAN

Are you sure?

She nods again.

PETRA

So, how much?

CUT TO- INT. DRESSING ROOM, NIGHT (CONTINUE).

Nile is sitting on a chair opposite the huge mirror. He searches for his lighter. He finds it in the pocket of his jeans laid on the couch behind him and lights his cigarette.

CUT TO- INT. SPINNING PRODUCTION PLANT, NIGHT.

The middle aged woman wraps the thread in a bob. The old lady moves to her side to help her hold its edge. Using a pair of scissors she cuts its edge.

OLD LADY

It's yours now.

She opens Petra's hands and puts it in. She closes them softly. The old lady looks her in the eye.

OLD LADY

Treat it with respect.

Petra pays and moves towards the exit. She opens the door and steps outside. The door bell rings softly.

CUT TO- INT. DRESSING ROOM, NIGHT (CONTINUE).

In a couple of moments somebody knocks on his door.

NILE

Yes?

A smiling face appears in the door. Anna comes in, holding a bronze tray with her left hand.

She wears a thin white dress in style of Ancient Greek costumes. The dress is long and covers her whole body. She moves towards his side offering him the tray.

ANNA

A small gift for the great master.

PAUSE.

ANNA

My respects, Pan.

She bows her head in respect. Nile laughs out loud at her small performance while she leaves the tray on the table in front of the mirror. He takes a deep puff from his cigarette staring at her movements.

ANNA

Will you share this simple gift
with a commoner like me?

NILE

You are not just a commoner, Anna.
You are the lioness..

Nile hugs her from behind and kisses her on the neck while she leans over the desk sniffing the first of the two lines.

NILE

Good girl...

Nile snorts the second line. Anna kisses him softly on the mouth and exits.

CUT TO- EXT. HOUSE, NIGHT.

In a while, Petra approaches an old traditional house with a heavy front door. It is a neoclassical building with a beautiful yard expanding both at the front and the back of the house.

It is a three floor building in darkness with the exception of a few sporadic rooms where the lights are switched on.

The windows are covered with black grilles. The house is old, crumbling. The yard is full of trees and weeds. The walls have faded in several places. White plasters have fallen to the ground. Petra rides on the small path that leads to the garden.

CUT TO- EXT. PETRA'S HOUSE, NIGHT.

Petra parks her bicycle outside the house and pulls the heavy door open. We can hear it creaking as Petra enters the house and walks across the yard. From the inside of the house we can hear music playing and women laughing.

CUT TO-EXT. DRESSING ROOM, NIGHT (CONTINUE).

Nile is alone in the dressing room.

He lights his half finished cigarette thinking of something indefinable. He leaves it on the astray and puts on his ancient satyr mask.

In a while he exits closing the door behind him.

CUT TO- INT. HER HOUSE, NIGHT (CONTINUE).

Petra opens the door that leads to the interior of her house. She takes a look around her; all over the place women are talking to each other, drinking wine and dancing.

In front of her, three women of different ages are standing close to one another whispering. They are so close their lips almost touch. Petra stops and watches them. They each hold a glass of wine in their hands. The one in the middle rests her head on the shoulder of the woman standing on her right. All of them burst into laughter.

The two couches are full of women sitting silently and staring at the dance in front of them.

CUT TO- INT. DANCE, NIGHT.

It is a traditional folk dance. Five women are dancing in a circle. They hold each other's hands. Every once in a while they move in the centre of the circle whooping out loud. Without letting go of each other's hands, they move back to their previous position. They repeat this movement again and again, each time a bit quicker than the previous time. As the melody gradually escalates, one of them, a woman who is dressed in black, moves rhythmically in the centre and

dances alone ecstatically. She raises her hands in the air and kneels on the ground in praying position.

CUT TO- EXT. ANCIENT THEATER, NIGHT

Anna raises her hands in the air. She is standing in the middle of the scene on her own. Right behind her, a minimalistic stone represents the Artemis altar. She holds a pitcher full of oil on her shoulder. She spills the oil on the ground as a sacrifice to the goddess.

The rehearsal has just begun.

CUT TO- INT. HER HOUSE, NIGHT (CONTINUE)

When the women see Petra moving towards them, the sound cuts to silence. Petra walks past them and moves towards the staircase that leads to her room. Her mother, a woman aged 45, stops her. She wears a long black dress. Her hair is spun into a bun.

DIMITRA

Where have you been?

Petra stares at the floor.

DIMITRA

Where were you?

PETRA

A ship arrived today.

DIMITRA

That's not what I asked you. I am worried about you. You always leave like that. Without saying a word. Who knows where you're going, what kind of people you meet.

Petra holds onto the staircase with both hands ready to move towards her room.

DIMITRA

Petra..

PAUSE.

DIMITRA

Will you see her again?

Petra gives a subtle smile and doesn't replay. She climbs onto the first step. Dimitra grabs her by the shoulder.

(CONTINUED)

DIMITRA:
I don't think she's a good
influence on you.

Petra smiles a bit more.

DIMITRA
Will you meet her?

PAUSE.

PETRA
No. Not tonight.

Dimitra looks at her, worried. Petra kisses her on the cheek and runs to her room.

CUT TO- INT. PETRA'S ROOM, NIGHT.

Petra's room is painted in shades of yellow. A mass of drawings are on the walls, others scattered on the floor with piles of various books abandoned randomly. Any space not covered with drawings is clustered with clothes and small items. The old ceiling has faded and some plasters has fallen to the wooden floor.

Hanging from the ceiling are several handmade signs. They look like strange collages made of items which have been gathered from the beach.

Her small desk is filled up with colors and physical items such as stones, bird feathers and cells. An antique lamp with faded light creates a romantic atmosphere.

Petra is sitting on the floor. In front of her lies a large piece of paper. She sketches on it a portrait with charcoal, which dirties her hands. Petra scratches her forehead, thinking. A couple of black marks stay on it.

CUT TO- EXT. ANCIENT THEATER, NIGHT (CONTINUE).

Anna moves slowly on stage, with ethereal steps, as if she steps on the air.

CUT TO- INT. PETRA'S ROOM, NIGHT (CONTINUE).

Petra's sketch is almost finished. What is being created is actually her own face with man's characteristics. His dark brown hair is made up of spears and circles and spirals. His watering eyes are penetrating and his thin lips a bit

(CONTINUED)

tightened. He looks elsewhere, somewhere on the left, outside the small borders of the painting. His whole face consists of thin lines creating small dull shapes. Inside it next to one another are lie triangles, circles and squares from which the tonalities of his face are being created.

He looks exactly like Nile.

In a while she finishes her sketch and wipes her hands all over her bare legs. She moves closer to the wall and unhooks a drawing of a ship. It is drawn using the same technique.

She stands still, ready to place the portrait in its position.

CUT TO- EXT. ANCIENT THEATER, NIGHT (CONTINUE).

The Dance makes its appearance dressed in thin white clothes like Anna.

They create a circle around her.

They start dancing holding each other's hands. Anna stands still in the middle. They move to her side growling like animals. And then back again. They repeat the same move while she frantically tries to find an exit between them. She runs around in circles until she falls on the floor in a faint.

CUT TO- INT. PETRA'S ROOM, NIGHT (CONTINUE).

A sudden wind blows through the half open window wafting Petra's hair. She turns to it and takes a deep breath of summer moisture. The painting falls from her hands and touches the wooden floor as she moves towards the open window.

She stares at it for a couple of moments.

CUT TO- EXT. ANCIENT THEATER, NIGHT (CONTINUE).

The dancers continue dancing while the music escalates. One of them moves in the center of the circle and takes Anna by the hand. He helps her find a way out.

CUT TO- INT. PETRA'S ROOM, NIGHT (CONTINUE).

The mew of a cat draws Petra's attention. She turns searching for the cat. She hears the sound again. Petra is switching off her room's light and moves towards the yard, walking on her tiptoe.

CUT TO- EXT. YARD, NIGHT.

Petra kneels on the floor by the cat's side.

The cat mews. It slips in her arms. Petra lays back on the ground caressing the cat. She stares at the cloudy night. The cat mews again and leaves her arms.

It stands opposite Petra waving its tail. Petra stands up silently and looks it in the eye.

They are standing still, opposite to one another for a couple of moments. In a while Petra bows to the floor taking an animal position, imitating the pose of the cat's body.

The cat stretches its body to the left then the right. Petra does the same. The cat mews again and sits proudly on her tail. Petra imitates the position. The cat starts licking one of her front feet. Petra laughs and does the same to her shoulder.

CUT TO- EXT. ANCIENT THEATER, NIGHT (CONTINUE).

As soon as she finds a way out, the lioness panicked, runs away from them. The guy who helped her stands still watching her running.

CUT TO- EXT. ROAD, MIDNIGHT (CONTINUE).

Petra follows the cat as it walks down the road. Every once in a while it stops and sits on its tail mewing. It stares back at Petra.

CUT TO- EXT. ANCIENT THEATER, NIGHT (CONTINUE).

He follows the lioness, chasing her. She looks back at him, panicked.

She screams. She runs away from him. In a little while, she stares back at him and smiles. Changing her mind she stops and waits for him to come towards her side. She lets him touch her hand and they continue running, playing with each other.

CUT TO- EXT. RIVERSIDE, MIDNIGHT.

They move towards the dark river side. The cat runs as Petra chases it laughing out loud.

Petra lays on the grass by the edge of the river exhausted. She stares at the full moon in the yellow sky.

The cat moves to her and she hugs it to her breast.

For a couple of moments she stares deep into its eyes.

CUT TO- EXT. ANCIENT THEATER, NIGHT (CONTINUE).

Gradually their chase ends. The lioness lays on Artemis altar exhausted. He kisses her on the mouth. She doesn't resist. He lays upon her.

They make love on the altar. The Dancers make an appearance. They dance around the love making couple.

CUT TO- EXT. RIVERSIDE, MIDNIGHT (CONTINUE).

Two teardrops run from her eyes. And then two more. The cat, starts licking them from her cheeks. And Petra laughs.

CUT TO- EXT. ANCIENT THEATER, NIGHT (CONTINUE).

An actor who is Zeus appears. He is angry at the sacrilege the love-making couple commits on the altar of the goddess.

Zeus transforms her lover into a lion. She looks at him in despair while he runs away ashamed.

CUT TO-INT. HOTEL ROOM, NIGHT.

Nile is sitting on the floor of his hotel room. By his side is an ashtray full of cigarette butts. He lights another one.

There is a knock on the door but he doesn't seem to notice.

Anna and her friend Helen enter the room. Walking on tiptoe, they switch on the radio.

Nile jumps.

CUT TO- EXT. ANCIENT THEATER NIGHT (CONTINUE).

The lioness is alone on stage. She kneels on the floor covering her face with her hands. When she stands up again facing the audience, her face is covered with a large grotesque mask.

LIONESS

I call strong Pan, the substance of
the whole, ethereal, marine,
earthly, general soul, Immortal
fire; for all the world is thine,
and all are parts of thee, O pow'r
divine. Come, blessed Pan, whom
rural haunts delight, come,

CUT TO- INT. HOTEL ROOM, NIGHT (CONTINUE).

The women burst into laughter. They start dancing to the beat of the music and drag Nile gradually into their dance.

Helen fills three glasses of whisky.

EXT. ANCIENT THEATER NIGHT.

LIONESS (CONTINUE)

leaping, agile, wand'ring, starry
light; The Hours and Seasons, wait
thy high command, and round thy
throne in graceful order stand.
Goat-footed, horned, Bacchanalian
Pan, fanatic pow'r, from whom the
world began, Whose various parts by
thee inspir'd, combine in endless
dance and melody divine. In thee a
refuge from my fears I find, those
fears peculiar to the human kind.
Thee shepherds, streams of water,
goats rejoice, thou lov'st the
chace, and Echo's secret voice: The
sportive nymphs, thy ev'ry step
attend, and all thy works fulfill
their destin'd end. O all-producing
pow'r, much-fam'd, divine, the
world's great ruler, rich increase
is thine. I call strong Pan, the
substance of the whole for I am
desperate to find my love.

CUT TO- INT.HOTEL ROOM, NIGHT (CONTINUE).

They drink and dance. Nile prepares three lines of coke. They snort a line each and continue dancing.

Anna moves towards Helen and kisses her on the mouth.

Their dance has become totally erotic now.

CUT TO- EXT. ANCIENT THEATER, NIGHT (CONTINUE).

Nile appears dressed as Pan. He holds a huge axe. From its blade honey drips onto the floor. The lioness runs to him and bows at his feet in supplication.

Pan offers her the axe. The lioness takes it in her hands.

CUT TO- EXT. RIVERSIDE, MIDNIGHT (CONTINUE).

Petra stands up. She takes the bob in her hands and moves closer to the riverside.

The cat watches her fade away.

CUT TO- INT. HOTEL ROOM, MIDNIGHT (CONTINUE).

The room is now quiet. Nile is laying naked in bed. Anna's face is close to his, she holds him in her arms. Helen lies next to her.

A gust of wind blows open the french doors making the curtains blow. Nile wakes up holding his head with both hands.

CUT TO- EXT. RIVERSIDE, MIDNIGHT (CONTINUE).

Petra takes off her shoes and puts her feet in the water.

CUT TO- INT. HOTEL ROOM, MIDNIGHT (CONTINUE).

Nile looks at the beautiful women's bodies lying on his bed. He gets up and opens the french doors.

He stares at the moon.

CUT TO- EXT. RIVERSIDE, MIDNIGHT (CONTINUE).

Petra takes off her dress. She takes off her underwear. First her bra, then her panties. She looks at the reflection of her naked body. She moves closer and kisses herself on the mouth. She steps in and lets her body disappear into the water.

CUT TO- INT. HOTEL ROOM, MIDNIGHT (CONTINUE).

Nile rests his back on the French door and lights his cigarette. He gradually closes his eyes.

CUT TO- EXT. RIVER, MIDNIGHT.

Petra floats on the surface of the water. Nothing can be heard except for the sound of the river.

She kneels and takes some water in her hands. She washes her face.

She tries to catch the reflection of the moon. She tries to keep it in her palms but when she raises her hands she holds nothing more than water and lets it slip from her hands again.

CUT TO- INT. HOTEL ROOM, MIDNIGHT (CONTINUE).

Nile is standing still resting his back on the French door, same position, same expression. Nothing has changed.

He opens his eyes and stares at the darkness in front of him.

CUT TO- EXT. A BENCH BY THE BANK OF THE RIVER, MIDNIGHT.

Petra approaches a bench where a woman is sitting.

This is Maria, aged 45, a redhead with small green eyes. She is wearing a yellow, spartan, long dress. She looks at Petra.

CUT TO- INT. HOTEL ROOM, MIDNIGHT (CONTINUE).

Dragging his feet he moves into his room where the two girls continue sleeping on his bed. For once more he stares at their bodies but this time his eyes are empty; not an expression on his face.

CUT TO- EXT. THE BANK OF THE RIVER, MIDNIGHT.

Petra gets out of the river.

PETRA

Maria!

MARIA

Petra? Is that you?

Petra nods.

MARIA (SMILING DIMLY)

For a while you looked like.. Oh!
Forget it. Sometimes, the moonlight
creates illusions.

Petra moves closer to her and sits by her side. She folds her legs and holds them in her arms. She rests her head on her knees looking in Maria's direction.

CUT TO- INT. HOTEL ROOM, MIDNIGHT (CONTINUE).

Nile moves slowly to his desk and switches on the lamp. He covers it with a red t-shirt to make the lighting dimmer so as not to wake them.

He picks up a piece of paper from the desk and begins to whisper his lines.

CUT TO- EXT. BANK OF THE RIVER, MIDNIGHT.

MARIA

I have been waiting for you.

PETRA

And you found me.

MARIA

I found you.

PETRA

There is something I want you to
see.

Petra opens her hand showing Maria the wet bob. Maria takes it in her hands and starts perusing it carefully.

MARIA

I think it is exactly what you
wanted.

(CONTINUED)

Petra smiles.

PETRA
Exactly. I will start weaving
tonight.

Maria gives a sad look.

MARIA
Then, it's time.

PAUSE.

MARIA
You have to be careful when you
weave that thread. It is super thin
and fragile..

PETRA
I already know exactly how I am
going to weave it.

PAUSE.

Maria puts the skein on the bench. She looks Petra in the
eye.

MARIA
So, what kind of secrets did you
find hidden in the water today?

PETRA
I saw my face in its depth.

MARIA
Your face or his?

PETRA
His face is mine and mine is his.

PAUSE.

PETRA
My lover is not a man. He is the
river. The water. My water. My
thirst.

Maria looks at her smiling.

MARIA
Water is your nature.

PAUSE.

(CONTINUED)

MARIA
Your destiny is hidden in it.

PAUSE.

MARIA
You are thirsty, Petra. But your
thirst will not be satisfied if you
rush..

PETRA
What do you mean?

MARIA
Things will find their way..

PAUSE.

Maria smiles.

PETRA
How do you know?

MARIA
I can, sometimes, read the signs.

PETRA
Teach me.

PAUSE.

MARIA
There is nothing more to learn than
how to be a good observer.

PAUSE.

MARIA
Your soul is not ephemeral like
your body is, Petra. Your soul is
as old as mine is.

PAUSE.

MARIA
Do you know how many years we've
been wandering on this land?

PAUSE.

MARIA
Why do you want to learn to read
the signs?

CUT TO- INT. HOTEL ROOM, MIDNIGHT (CONTINUE).

Nile moves towards the mirror and stares at his reflection.

He starts rehearsing his role.

NILE

In front of you, faithful to your
call, I stand strong Pan.

CUT TO- EXT. THE BANK OF THE RIVER, MIDNIGHT.

Petra breaks into tears. Maria hugs her with her arms. She caresses her hair and waits patiently for her to catch her breath.

PETRA

I am afraid.

PAUSE.

Of who I am. Of how to choose the
right path.

MARIA

Angels will speak to you in your
sleep. They will show you. They
will tell you.

Petra stares her deep in the eye.

PETRA

In my sleep, I can hear only
demons.

MARIA

Do not be silly. If she had not
been connected with the lion, this
race of men would never had
derived. The one from which you
came from too. You have to pass
through fire as she did. Do you
want me to tell you a story?

PETRA

About her?

MARIA

About fire.

Petra has now totally calmed down. Maria smiles and touches
Petra's eyes.

(CONTINUED)

MARIA
Close your eyes.

CUT TO- INT. HOTEL ROOM, MIDNIGHT (CONTINUE).

Nile rehearses his role more passionately.

NILE
In front of you, faithful to your
Call, I stand strong Pan.

CUT TO- EXT. A BENCH BY THE BANK OF THE RIVER, MIDNIGHT.

MARIA
She has been baptized so many times
over the ages but still she doesn't
own a name.

Petra falls asleep on Maria's lap.

CUT TO- INT. HOTEL ROOM, MIDNIGHT (CONTINUE).

NILE
In front of you, faithful to your
Call, I stand strong Pan, the
substance of the whole, the
greatest Satyr, whom rural haunts
delight.

CUT TO- EXT. THE BANK OF THE RIVER, MIDNIGHT.

MARIA (CONTINUE)
She has been known as the lioness.
The lover of the lion.

Ages ago, she used to be a
Priestess at the altar of Artemis.
And that is the place where she met
him. They fell in love the moment
they first saw each other. But Zeus
considered their mating in the
sanctuary of the goddess as a
sacrilege. He cursed them. And he
transformed her lover into lion, an
animal which is able to survive
only in the high mountains. But
lioness was unable to forget his
love.

CUT TO- INT. HOTEL ROOM, MIDNIGHT (CONTINUE).

He reads the whole text, whispering. Than he takes a deep breath and moves closer to his mirror. He looks himself deep in the eye. His emotion begins to grow within him.

CUT TO- EXT. A BENCH BY THE BANK OF THE RIVER, MIDNIGHT.

MARIA (CONTINUE)

She started searching for him. Asking for help, she invoked Pan, the goat-footed god to advise her where to look to find him and join him forever. Pan then, offered her a huge axe, with a blade covered in honey.

"You have to lick the honey from the blade of the axe using only your tongue", he said. "And if you manage not to cut yourself, then, I promise, he will be yours forever".

The lioness sat by the river holding the axe in her hands. She kneeled on the ground and started licking the honey from the blade patiently. Carefully. It took her almost three days during which she didn't stop to rest or sleep, so strong was the flame that burned inside her. She stopped only when there was not a single drop of sweetness remaining on her tongue but only the salty taste of metal.

And when she finished, she stared at herself in the river. She show herself changing. Her looks, her moves. She howled. For the first time in her life, she felt invincible.

CUT TO- INT. HOTEL ROOM, MIDNIGHT (CONTINUE).

NILE

In front of you, faithful to your Call, I stand strong Pan, the substance of the whole, the greatest Satyr, whom rural haunts delight.

LONG PAUSE.

CUT TO- EXT. A BENCH BY THE BANK OF THE RIVER, MIDNIGHT.

MARIA (CONTINUE)

And she ran for days and nights
using her hands as feet, crawling
on the ground, until she found him.

But Pan, who is known throughout
the world for his tricky nature,
had fooled her and didn't turned
her lover into a man again. It was
the first time that a woman mated
with an animal and from this union
a new kind of Man was born. The
kind of men who within them carry
fire.

CUT TO- PETRA'S DREAM.

Petra is standing still in a middle of a high-ceilinged
room. Everything in her dream is being created gradually and
in shades of red as if the whole dream has been watered by a
red liquid. The room is empty, the lighting is low. There is
nothing around her except for a huge painting which covers
one of the walls. The painting is old and looks like an
orthodox icon.

On it are a man and a woman.

PETRA (MUMBLING)

Adam and Eve.

The woman is wearing a long white dress and is standing in
the foreground staring deeply into Petra's eyes. A great
power is coming from her gaze making her feel powerless.

PETRA (MUMBLING)

Holy Mary and Jesus.

The woman's dress consists of thin gauzy threads similar to
the bob Petra holds in her hand.

PETRA (MUMBLING)

Isis and Osiris.

Behind the woman there is a man who also looks at her. He is
standing in the background. He does not wear any clothes at
all.

(CONTINUED)

PETRA
Eve. Mary. Isis. Lioness.

PAUSE.

PETRA
Great goddess known with different
names,

PAUSE.

PETRA
I've been offered the bob. The one
from which your dress has been
made.

PAUSE.

PETRA
Give me the power to finish what
I've started.

In the background, the river flows in shades of gold crossing the dense forest which is represented by shades of silver and red. Petra takes the bob in her hands and starts unfolding it on the floor.

CUT TO- EXT. A BENCH BY THE BANK OF THE RIVER, CONTINUE.

Maria realizes that Petra has fallen asleep on her lap. She stares at her with tenderness. She kisses her on the forehead and disappears into the darkness.

Petra opens her eyes and realizes she has been left alone. She looks at the inner sides of her legs where she feels something wet. She touches her legs. It is blood. She moves to the river.

CUT TO- INT. HOTEL ROOM, MIDNIGHT (CONTINUE).

Nile's words are soft, calm, he almost whispers.

NILE
In front of you, faithful to your
Call, I stand strong Pan, the
substance of the whole, the
greatest Satyr, whom rural haunts
delight. Come closer. Reveal your
face to the demon, from whom the
world begun. I am the immortal fire
that runs within you, thy high

(MORE)

(CONTINUED)

NILE (cont'd)
command of your unfailing
willingness.

CUT TO-EXT. RIVER, MIDNIGHT (CONTINUE).

Petra stares at her reflection which is being created on the river's surface. The concentric circles created by the movement of her feet in the water, make her reflection tremble. She moves closer to it.

CUT TO- INT. HOTEL ROOM, MIDNIGHT (CONTINUE).
Echo's secret voice, the sportive
nymphs revealed your wish and here
I am to fulfill your destined end.

CUT TO- EXT. RIVER, MIDNIGHT (CONTINUE).

Petra sees in her face Nile's face.

CUT TO- INT. HOTEL ROOM, MIDNIGHT (CONTINUE).

NILE
I offer you this axe whose blade is
covered with honey. Lick the honey
with your tongue without being cut.
And if you finish without a single
drop of blood, his life destiny
will lie...

Nile stops again staring at the mirror intently. He shudders.

NILE
(whispering)
in your hands.

CUT TO- EXT. RIVER, MIDNIGHT (CONTINUE).

Petra tightens the string in her hands with all of her strength. She moves her feet again taking a step forward. Focusing on the new concentric circles which are being created by her movement, she catches her breath for a while.

The white thread falls from her hand and disappears into the dark water. Still holding its edge in her hand. Petra gathers it again in her hands. She squeezes it.

CUT TO- INT. HOTEL ROOM, MIDNIGHT (CONTINUE).

Nile's hands are trembling. The piece of paper falls onto the floor.

CUT TO- EXT. RIVER, MIDNIGHT (CONTINUE).

Petra sees herself the way she is again. She bows closer to her reflection. So close she almost touches it with her nose. Tightening the skein in her hand, she growls at her reflection.

CUT TO- INT. HOTEL ROOM, MIDNIGHT (CONTINUE).

His glance becomes totally empty. He sits on his chair exhausted.

ONSCREEN TITLE "FOUR DAYS LATER"

CUT TO- INT. PETRA'S ROOM, EVENING.

Petra climbs up the stairs of her house, hastily. She enters her room.

Lying on her bed is a white piece of cloth. She takes it together with the white bob from which it is made.

CUT TO- INT. CORRIDOR, EVENING.

Walking a long corridor she reaches the third floor of her house. She enters the attic.

With a rapid pace, she goes straight to the window. She opens it and stares outside.

The sun is setting and the landscape around her has been watered with shades of purple, pink and red.

CUT TO- EXT. ROOF, EVENING.

She grasps the window sill. With a small leap, she climbs out of the window and starts walking on the tiles of the roof.

She bows and crawls on the roof. She finds a spot and sits down.

(CONTINUED)

Petra unfolds her dress and tosses it in the air for a couple of times before she starts perusing it in the dim sunlight.

Only the upper half of her white dress has been completed; the disjointed neck, the distinctive sleeves and its graceful form. It is finished down to the navel.

The knitting needle bothers her. She puts it in her mouth holding it tightly with her teeth and continues perusing it.

Her dress consists of thin gauzy white yarns which have been braided in such a way that they leave perforated small gaps between the weave. Beginning with its topside, there are repeated simple lines which follow the shape of the body. Gradually these lines transform into more distinct shapes such as spears and circles and triangles. From a distance, it looks like an abstract map.

Petra starts knitting her dress with a passion.

CUT TO- EXT. ROAD, NIGHT.

Nile exits his hotel.

Anna runs behind him. She holds a card in her hand. She touches his shoulder softly while he puts on his helmet.

ANNA

Are you sure you wanna go?

NILE

Why not?

ANNA

(giving him the card)

This is the industry address

NILE

Thanks. I totally forgot..

Nile takes the card from her and starts riding his motorcycle.

INT. PETRA'S ROOM, EVENING.

Petra has returned to her room. She moves towards her desk. She opens the drawer and takes out 40 euros. Without letting go of her dress, she leaves her house and rides her bike.

CUT TO- EXT. TRAIN STATION, NIGHT.

Nile parks his motorcycle in the train station parking lot. He enters the train station and moves to the queue waiting for his ticket.

In a while he moves towards platform two.

CUT TO- INT. TRAIN STATION, NIGHT.

Petra enters the train station parking lot. A black motorcycle catches her attention. She moves closer to it. She stares at it for a while. She trusses her bicycle next to it and moves towards the train station.

CUT TO- INT. TRAIN, NIGHT.

Nile is standing still outside platform two waiting for the train that goes to "Ksiropotamo".

CUT TO- INT. TRAIN STATION, NIGHT (CONTINUE).

Petra opens the train station doors. She goes in. The sound of the trains departing and the people talking to each other around her make her pause for a while.

She moves to the same queue waiting for her ticket.

PETRA

A return to "Perasmata".

Holding her ticket in one hand, the half finished dress in the other, she moves to platform one and sits on the ground. She continues knitting her dress waiting for the train to come.

CUT TO- EXT. VOICE.

ANNOUNCEMENT

Attention please. The train now approaching platform one, is the 21.45 train to "Perasmata".

CUT TO- EXT. TRAIN STATION, NIGHT (CONTINUE).

Petra raises her eyes staring at the train which appears gradually on the horizon. But the sound of the train which has now reached platform two, catches her attention.

CUT TO- EXT. VOICE.

ANNOUNCEMENT

Platform two for the 21.40 train to
"Ksiropotamos".

CUT TO- EXT. TRAIN STATION, NIGHT (CONTINUE).

The train slows down. Her eyes are fixed on the window of a specific carriage.

Petra imagines a woman sitting opposite a man. Their eyes are closed, their lips united softly. The woman's right hand touches his face while they kiss.

The woman looks like her and the man exactly like the guy she drew in her notebook, Nile.

CUT TO- INT. TRAIN, NIGHT (CONTINUE).

When the train stops, Nile enters the same railway carriage.

He sits in the second row of seats waiting for the train to depart. A few seconds after he sits, his friend Andreas enters running towards him.

CUT TO- EXT. TRAIN STATION, NIGHT (CONTINUE).

Petra gathers the thread in her hands hastily. She stands up and starts running inside the crowded train station.

CUT TO- INT. TRAIN, NIGHT (CONTINUE).

ANDREAS

Nile!

Nile turns towards him. Andreas moves towards him breathless.

ANDREAS

Get off the train.

(CONTINUED)

NILE

What? Why?

ANDREAS

Get off the train. The director needs you.

Nile stands up.

ANDREAS

He wants to rehearse your scene before the premiere.

PAUSE.

ANDREAS (LAUGHING)

Anna told him that we sent you to buy the fabrics and he started yelling.

NILE

Yelling?

CUT TO- EXT. TRAIN STATION, NIGHT (CONTINUE).

Petra climbs down the stairs only to climb up some others until she reaches platform two. She arrives almost three minutes before the train leaves.

CUT TO- INT. TRAIN, NIGHT (CONTINUE).

Andreas nods.

ANDREAS

I will go instead of you. Now, hurry up. They've been waiting for you.

Nile gathers his stuff. Everything except his cup of black coffee that's left on the small table by the window. In a while he searches in his pocket.

NILE

This is the address of the industry. You have to find Mrs Ino, Ok?

CUT TO- EXT. TRAIN STATION, NIGHT (CONTINUE).

Petra is running, searching for the carriage.

CUT TO- INT. TRAIN, NIGHT (CONTINUE).

ANDREAS

Oh Nile! Was it two or one?

Nile turns towards him.

NILE

It was two.

PAUSE.

Two white dresses.

Andreas sits in Nile's chair while Nile moves towards the back door.

CUT TO- INT. TRAIN, NIGHT (CONTINUE).

Petra enters from the front door of the same railway carriage.

CUT TO- EXT. TRAIN STATION, NIGHT.

Nile is standing still on platform two staring at the people entering the train. He searches in his pocket for the lighter.

CUT TO- INT. TRAIN, NIGHT (CONTINUE).

Petra, breathless, walks into the train carriage.

There is no one else in the carriage except for her and Andreas. Her heart is beating loudly as she stares at his back. She moves towards him.

CUT TO- EXT. TRAIN STATION, NIGHT (CONTINUE).

Nile lights his cigarette looking lost in thought.

CUT TO- INT. TRAIN, NIGHT (CONTINUE).

The train door is closing while Petra keeps moving slowly towards him. The train begins to accelerate.

Petra has almost reached him. She stops behind his back and closes her eyes for a while.

She takes a deep breath and with a decisive look, she sits in the seat opposite.

She sits. He stares at her but she keeps her eyes on the floor, embarrassed.

He keeps looking at her while she unfolds the dress and puts it on the empty seat next to her. She takes it in her hands and starts knitting it.

CUT TO- EXT. TRAIN STATION, NIGHT (CONTINUE).

Nile turns towards the train's side with eyes stuck on the carriage. He throws his cigarette on the floor. He keeps watching it until it disappears in the horizon.

CUT TO- INT. TRAIN, NIGHT (CONTINUE).

The cup slips on the floor staining the place all around. A large amount of coffee spills onto Petra's dress leaving deep brown marks on it.

Petra looks at the mess around her. Before she realizes what has just happened, Andreas jumps up and tries to clean the room around them.

ANDREAS

I am sorry Miss. It is not my fault though.

PAUSE.

Petra finds the courage to look at him straight in the eye.

ANDREAS

It wasn't even my coffee.

PAUSE

She keeps staring at him. Her glance is full of thirst. She searches for something deep in his eyes. Something she cannot find.

CUT TO- EXT. TRAIN STATION, NIGHT (CONTINUE).

Nile walks towards his motorcycle.

CUT TO- INT. TRAIN, NIGHT (CONTINUE).

ANDREAS

I guess that my dear friend forgot
to take it with him.

Andreas with a theatrical move, bows before her in an attitude of truthful repentance.

ANDREAS (SMILING)

I apologize on his behalf.

Petra turns away from him. She stares out through the window.

CUT TO- EXT. TRAIN STATION PARKING, NIGHT (CONTINUE).

Nile stares at the blue bike with the small basket at its front. He touches it with his hand. He looks around to see if there is anybody watching him.

CUT TO- INT. TRAIN, NIGHT (CONTINUE).

Petra stands and moves closer to the window looking back at the road they passed. She follows the same route with her eyes until her glance meets the train station that is left behind and is now a tiny box in the depth of the horizon.

She picks up the cup of coffee that lies next to her feet. She kneels and takes it in her hands. She throws it inside the garbage box.

CUT TO- EXT. ROAD, NIGHT.

Nile rides his motorcycle.

CUT TO- INT. TRAIN, NIGHT (CONTINUE).

Petra stares at the dirty white bob which is left on the seat next to her. She touches it.

CUT TO- EXT. ROAD, NIGHT (CONTINUE).

Nile is on the familiar road that leads to the ancient theatre.

CUT TO- INT. TRAIN, NIGHT (CONTINUE).

Petra lies back on her seat and closes her eyes. Andreas stares out of the window.

CUT TO- INT. ANCIENT THEATER, EVENING.

Nile is wearing a huge grotesque mask. He is standing in the middle of the scene. Anna, the lioness, is by his feet. She bows in supplication.

Behind them, the Dance continues dancing.

The director is sitting alone in the front row watching the scene with devotion.

Pan raises the lioness's face towards him grabbing her by the chin. He starts performing his role.

NILE

In front of you, faithful to your
Call, I stand strong Pan, the
substance of the whole, the
greatest Satyr, whom rural haunts
delight.

Come closer. Reveal your face to
the demon, from whom the world
began.

I am the immortal fire that runs
within you, thy high command of
your unfailing willingness.

Pan removes the lioness's mask with slow movements. The Dance around them gradually fall into a trance.

CUT TO- PETRA'S ROOM, EVENING.

The knitting needle moves ceaselessly. Her white dress is almost finished.

And she keeps knitting it with passion. The coffee has left permanent marks.

Petra looks at the dress; its weave is so thin, it is fragile. She touches it here and there carefully.

CUT TO- INT. ANCIENT THEATER, EVENING (CONTINUE).

After removing her mask Pan removes his mask too and lets it fall onto the ground.

NILE

Echo's secret voice, the sportive
nymphs revealed your wish and here
I am to fulfill your destiny's end.

LONG PAUSE.

CUT TO- PETRA'S ROOM, EVENING (CONTINUE).

Petra's hands are trembling. She wipes the sweat from her forehead using the back of her palm. And she continues knitting.

CUT TO- INT. ANCIENT THEATER, EVENING (CONTINUE).

NILE

I offer you this axe whose blade is
covered with honey. Lick the honey
with your tongue without being cut.
And if you finish without a single
drop of blood, his life's destiny
will lie in your hands.

CUT TO- PETRA'S ROOM, EVENING (CONTINUE).

Her dress is finished. Petra unfolds it and tosses it in the air. She spreads it on the floor and stretches it carefully.

She covers all of its surface with newspaper sheets. With great attention, she starts to iron it over the sheets of the newspaper.

When there is not even a single crease left on it, she stands up. She stares at it from different angles.

CUT TO- INT. DRESSING ROOM, EVENING.

Nile is putting on his costume. He checks it in front of the mirror. The costume designer moves to his side. She looks panicked.

CUT TO- INT. PETRA'S BATHROOM, EVENING.

It is old, traditional with a large brass bathtub placed at its right side. The whole room is covered with mirrors framed in tones of gold.

She washes her hands. Then takes a small vase with aromatic salts and puts some of them in the bottom of the bathtub. She fills it with hot water.

The mirrors around her are gradually misting.

She lies in the water staring at her feet which protrude from the bathtub's edge. She takes a natural sponge and scrubs her body vigorously using just water.

She shaves her legs and exits the bathtub without drying herself. A large amount of water runs from her body and falls to the floor leaving small water lakes behind every step.

CUT TO- INT. DRESSING ROOM, EVENING (CONTINUE).

The costume designer checks his costume. She fixes it. She ties up the belt with the fake tail.

CUT TO- INT. PETRA'S ROOM, EVENING (CONTINUE).

Petra moves towards the mirror. She grabs her hair and squeezes it with her fingers. A large amount of water hits the floor splashing her legs.

CUT TO- EXT. ANCIENT THEATER NIGHT.

The theater is full of people. The lights are lowered and the actors are totally concentrate.

The audience seems restless. They can be heard whispering amongst themselves.

CUT TO- INT. PETRA'S ROOM, EVENING (CONTINUE).

Petra sits on the edge of her bed and starts combing her hair so hard that it hurts. Drops of water from her hair are falling onto her last drawing, the drawing of his face which is lying on the floor, smearing it in places.

CUT TO- INT. ANCIENT THEATER, EVENING (CONTINUE).

The make-up artist starts to make up his face. She transforms him into a demon.

The costume designer passes him the axe.

CUT TO- INT. PETRA'S ROOM, EVENING (CONTINUE).

Continuing combing her hair she moves towards the mirror again. She puts on her brown lipstick. Little powder. Some eyeliner. Two smears of blush on her cheeks. She fixes her hair with her fingers.

CUT TO- EXT. ANCIENT THEATER NIGHT.

The lioness moves into the centre of the scene. She places the axe between her legs and holds it strongly with her feet. The music of the performance pauses. The Dance disappears.

The lioness starts licking the honey from the axe patiently using only her tongue.

CUT TO- INT. PETRA'S ROOM, EVENING (CONTINUE).

Petra picks up the dress from the floor.

CUT TO- EXT. ANCIENT THEATER NIGHT (CONTINUE).

The position of her body and the curt repeated movements of her tongue on the blade of the axe, make her look like an animal. The audience stare at her hypnotized. She continues repeating the same movements closing her eyes, licking the axe passionately.

The lighting of the scene changes representing the days which succeed the nights while she keeps licking the axe.

CUT TO- INT. PETRA'S ROOM, EVENING (CONTINUE).

Petra wears her dress in front of the mirror. She stares at her reflection. First at the height of the ankles, then at her knees, the navel point, the shoulders until her gaze meets her gaze in the mirror.

CUT TO- EXT. ANCIENT THEATER NIGHT (CONTINUE).

Nile, who is standing in a corner watching her licking the axe, seems fascinated by her interpretation. He turns his back to her, unable to watch this scene anymore and moves towards the dressing room.

CUT TO- INT. PETRA'S ROOM, EVENING (CONTINUE).

Petra climbs down the stairs, quietly and reaches the yard of her house.

CUT TO- EXT. ANCIENT THEATER NIGHT (CONTINUE).

A slow music begins to play and the lioness who has now finished, stands up dropping the axe. It falls on the ground and lies there until the end of the performance.

CUT TO- EXT. YARD, EVENING.

The cat is sitting on the front step. It mews and moves towards Petra.

But Petra touches her forefinger to her mouth gently.

PETRA

Shhhhhhh!

She passes it and opens the gate. She leaves.

CUT TO- EXT. ANCIENT THEATER NIGHT (CONTINUE).

The lioness starts crawling on the ground. She runs using her hands as feet, she moves exactly like a lioness growling every now and then staring at the sky.

She keeps running up and down the scene laughing hysterically. Her glance is now undefeated, powerful. She searches for her lover.

CUT TO- EXT. YARD, EVENING (CONTINUE).

Petra walks in the narrows and the streets without firing a look at the cat that follows her. They walk together, one after the other with a safe distance between them until their shadows disappear from the walls they pass as they enter the forest.

CUT TO- EXT. ANCIENT THEATER NIGHT (CONTINUE).

When her lover appears, they stand opposite one another staring into each other's eyes. They move towards each other.

When they are close enough, they move in circles, still in animal position. He moves closer to her and smells her neck, her shoulders, her belly. She does the same laughing out loud. He licks her neck. She does the same to him.

CUT TO- INT. MARIA'S HOUSE, NIGHT.

Petra knocks at an old traditional village house door. The house is in the middle of the forest, a bit isolated from the other houses of the village.

It is a small one storey house made with wood and stones. At the front there are two windows next to one another. There is also a small yard full of plants and trees.

Petra knocks on the door again a bit louder this time. She stares at the broken glass in one of the windows. From it she can distinguish a dull light in the interior and knocks again.

In a while the door opens and Maria appears. She is dressed in a long red robe and resting her back on the open door. Petra smiles at her. Maria smiles back and touches her on the hands and shoulders, caressing her white dress. She looks at it with admiration. She nods at her to come in.

Petra follows her into the house. The cat too.

CUT TO- EXT. ANCIENT THEATER NIGHT (CONTINUE).

They make love while the Dance make its appearance again.

CUT TO- INT. MARIA'S HOUSE, NIGHT (CONTINUE).

Maria switches on the light and grips Petra from the waist. She leads her into the living room. Petra looks around. The whole room is made of stone. Two imposing arches split it in half.

The decoration in it is very minimalistic. There is just a small brown couch discolored from wear and an unlit fireplace with three picture frames hung on it.

A large desk covers most of the room with a single chair behind it. On the desk lies a great amount of paper and a couple of pens. A pair of glasses are lying upon them.

CUT TO- EXT. ANCIENT THEATER NIGHT (CONTINUE).

As long as their mating lasts, the Dance creates a circle around them and dance exactly as they did in the beginning of the play for as long as the song lasts.

CUT TO- INT. MARIA'S HOUSE, NIGHT (CONTINUE).

Petra is sitting on the couch. Maria returns from the kitchen holding two glasses and a bottle of wine. She sits by her side.

MARIA

You look so beautiful in your white dress.

Petra stands up and turns shyly. Maria touches it softly, admiring it.

MARIA

So, what brought you here tonight?

PETRA

I know what she said while she licked the axe.

PAUSE.

PETRA

I have never seen a turning from deceit. She said;

MARIA

Petra...

(CONTINUED)

PETRA

There is nothing left here for me.
It's washed away.

MARIA

Petra, it's just a myth!

PETRA

Three days and three nights I've
been licking the axe

PAUSE.

PETRA

Three days and three nights I am
being washed inside. The flame
within me has been wiped out.

MARIA

Petra, come here.

PETRA

I am watching the axe, she said. I
watch it lift up to the sky. I
watch it crass me and then i die.

MARIA

Sit by my side.

CUT TO- EXT. ANCIENT THEATER NIGHT (CONTINUE).

All together, they bow to the audience. The director laughs.
It is the moment of great applause. Some of the people stand
whistling and clapping.

CUT TO- INT. MARIA'S HOUSE, NIGHT (CONTINUE).

There is something about Petra's look that makes Maria
worried. She grabs her from the shoulder and kisses her
softly on the neck.

MARIA

You are just tired that's all.

PAUSE.

MARIA

Come with me. We will share my bed
tonight.

They move towards Maria's bedroom. Petra falls asleep. Maria covers her with a blanket. She lies next to her caressing her hair.

CUT TO- EXT. ANCIENT THEATER, NIGHT (CONTINUE).

The performance is over. The last viewers are leaving the theater. The lights are switched on again. The actors backstage are drinking shots of vodka preparing their luggage.

They use the same worn boxes they had in the beginning of the play. They pack them again in the van.

CUT TO- INT. MARIA'S ROOM, SUNRISE.

They are lying in bed close to each other. The sun begins to appear on the horizon. Petra opens her eyes and stares around her. She looks at Maria's closed eyes.

CUT TO- EXT. ANCIENT THEATER, NIGHT (CONTINUE).

Nile moves onto the empty stage where there is nothing left but the axe lying at the back of the scene. He moves towards it ready to take it in his hands but he stops. He stares at it. He sits next to it.

CUT TO- INT. MARIA'S ROOM, SUNRISE (CONTINUE).

Petra stands up trying not to wake Maria up. She moves towards the window of her room and stares outside. She moves to the bathroom and throws some water on her face. She puts on her dress. She moves closer to Maria's ear.

PETRA
(whispering)
Goodbye.

CUT TO- EXT. ANCIENT THEATER, NIGHT (CONTINUE).

He takes the axe and starts feeling it with his fingers. He touches the false handle, the blade. He moves his finger along its sharp surface.

He yelps and stares at his finger closely. It starts bleeding. On the axe's surface a few blood drops remain. He stares at them as they begin to dry on it. His finger continues bleeding, staining his jeans.

CUT TO- INT. MARIA'S ROOM, SUNRISE (CONTINUE).

Petra exits Maria's house quietly. The cat follows her.

CUT TO- INT. HOTEL ROOM, SUNRISE.

Nile is gathering his stuff that lies everywhere around him. He doesn't fold them, just throws them inside his back pack on the bed.

His finger is now covered with a white piece of cloth.

He takes his backpack on his shoulder and moves towards the door of his room. He gives a quick glance everywhere around the place as if he wants to memorize this place. He switches off the light and leaves.

His room is now empty. Empty, except for a white piece of cloth with blood stains lying on the floor.

CUT TO- EXT. BEACH, SUNRISE.

Petra is walking on the empty beach. The same beach she was wandering at the first scenes of the play. The weather is very windy. Some dark clouds cross the sky.

CUT TO- INT. SHIP, SUNRISE.

All the members of the troupe are sitting at a round table inside the restaurant of the old ship. Nobody talks to each other. Some of them are eating toast others are staring from the window at the port they leave behind.

Everybody looks tired. They are unable to break the uncomfortable silence. Some of them try some jokes, others a fake smile.

CUT TO- EXT. BEACH, SUNRISE.

Her hair falls in her face but she leaves it. She stares deeply at the horizon, at this thin line that separates the sky from the sea.

Her dress is waving in the air.

CUT TO- INT. SHIP, SUNRISE.

Nile finishes his toast and throws his napkin on the table. He exits the restaurant and moves towards the ship's deck.

The ship is going out to sea. The large waves make it move up and down creating a dizzy feeling inside him.

CUT TO- EXT. BEACH, SUNRISE.

The ship disappears on the horizon. Petra stares at the way it crosses the waves. She listens to the sound of its engine as it moves away from her island.

CUT TO- INT. SHIP, SUNRISE.

He moves to the edge of the desk grabbing the railings with both hands. The strong wind makes his hair fly and his eyes water.

Nile stares at an empty beach which can now be clearly seen because of the first rays of the sun on the horizon.

Something catches his attention. He tries to figure out what it is.

CUT TO- EXT. BEACH, SUNRISE (CONTINUE).

The waves become wilder and higher when Petra enters the water. The water is cold, it makes her body shudder. She takes two steps in, and stares at the ship again. Then back at the waves.

CUT TO- INT. SHIP, SUNRISE (CONTINUE).

The image is so strong that it makes him swallow hard. He stares at the woman as she enters the water.

He watches her disappear.

CUT TO- EXT. BEACH, SUNRISE (CONTINUE).

The sound of the waves hypnotize her. She smiles.

CUT TO- INT. SHIP, SUNRISE (CONTINUE).

Nile keeps staring at the way the waves gradually swallow the woman's body until he feels a touch on his shoulder.

CUT TO- EXT. BEACH, SUNRISE (CONTINUE).

She keeps moving slowly into the sea.

The cat sits and watches her moving in the water. She tries to stop herself from being carried away by the waves.

Her expression is totally calm.

CUT TO- INT. SHIP, SUNRISE (CONTINUE).

Nile turns his face back and looks at Andreas.

ANDREAS

What are you looking at?

Nile seems confused. He turns his gaze towards the beach for once more but there is nothing left but the high waves crashing on the beach.

ANDREAS

Nile?

NILE

I thought that.. I saw..

He turns again to Andreas unable to describe his thoughts.

NILE

Nothing.

ANDREAS

Come inside then. Maybe you need to rest.

CUT TO- EXT. BEACH, SUNRISE (CONTINUE).

The waves cover her body up to her nose. She disappears into the water.

CUT TO- INT. SHIP, SUNRISE (CONTINUE).

Andreas grabs Nile by his shoulder and leads him inside. Nile does not resist and starts walking next to him to the interior of the ship. He turns once more and stares at the depth of the horizon.

CUT TO- EXT. SEA, SUNRISE.

She floats on the waves. Her hair is gradually covering her face, moving in all directions, following the flow of the sea.

CUT TO- INT. SHIP, SUNRISE (CONTINUE).

The ship has left the port. Around it there is nothing but the sea and its menacing waves.

CUT TO- EXT. SEA, SUNRISE.

Her body moves back and forth on the surface of the water, following the waves' song and flow. Her white dress is being ripped in different parts.

And the waves become even more dense, and they pull it with relentless momentum over the rocks until they throw to the beach along with the objects of the sea that were once used for her collages.